

Chinese  
Brush  
Painters  
Society

Region 6

# News Letter

Welcome to the October 2018 newsletter

## What Have we Been Doing?

In July we painted Summer flowers and strangely—although there was a lot of choice of flower subjects—everyone painted lotus!



In August we started our tour through the landscapes of the dynasties with Yuan Dynasty landscapes. We have agreed to take a closer look at Qian Xuan's style of blue green landscape painting in December. It is very different from every other blue green I have seen. There aren't a lot of examples but the technique can be used on other landscape compositions.



In September we had a look at Autumn flowers. It was a warm Sunny day and we all had fun painting in the sunshine! Options including the detail from a n Autumn landscape scroll also by Qian Xuan. Lots of dragon flies and frogs!



## Sunday Workshops

Our meetings are held at Park Lane Village Centre in Harefield, UB9 6JB and are held on the first Sunday of every month.

**Please note:** Future Sunday subjects are:

7th October—Huang Yong Yu—we had a look at some of his work in Spring flowers and thought it might be worth looking closer. Some of the owls he was arrested for will be on offer along with his detailed backgrounds on flower paintings.



4th November—All day background techniques workshop with Qu Leilei. Form enclosed with this newsletter. **Please note: there will be no usual workshop on this day**

2nd December—Qian Xuan Blue Green Landscape



Sunday workshops cost £2 and start at 13:00 with a demonstration of the subject and guidance during the afternoon.



## Painting Autumn Landscapes

Autumn landscapes are all about colour and are generally created using warm colour schemes on both the trees and mountains. The aim is to get the feel of the last warmth of summer.



### Autumn Colours

Autumn is the most painted season in Chinese art. The colours used to represent Autumn include:

Indigo  
Burnt Sienna

Bright Red  
Carmine  
Cinnabar  
Dark green mixed from indigo and yellow mid  
Yellow mid  
Vermillion  
Orange Yellow pale  
Mineral Blue  
Mineral Green

When selecting colour, you need to think about your composition and carefully develop your colour scheme. Remember you are looking for subtle - not fauvist! In addition to ink, select indigo and up to 3 warm colours such as burnt sienna, mid yellow and vermilion or burnt sienna, carmine and cinnabar.

The big mistake is to add too many colours and distract from the composition rather than enhancing it. So, please be careful. Subtle is good!

### Composition

As with all landscape compositions, you need to decide if the main focus of the picture is a group of trees (supported by the mountains) or the mountains (supported by the trees).

### Tree Compositions



If you decide it is about trees, using medium ink, create a group of 5 to 7 trees of different types. Use some dark trunks and some light. Use a range of textures. Use different leaf styles - some dot style and some outlined - and try to ensure that they complement each other. Vary the heights of the trees and their directions of growth - making sure they overlap. Develop some trees in outline style and some in free brush style - using relevant techniques for relevant types of tree. The group should be off centre either on the left or right and should occupy a significant amount of the paper. You may wish to include a hut amongst the trees or a boat in the foreground - depending on the composition. The one above has a boat on the left.



If you are developing a tree and mountains composition, when the trees are in place develop the mountains behind them and develop the foreground. Ensure that the elements you add are not too complex and that they don't compete with your trees.



Build up the colour and tones on the picture starting with the trees. Here you will use your brightest colours and darkest darks. Try adding some mineral colour over the ink leaves or outlining some of the light leaves with light indigo.

When you are happy with the effect, add some diluted burnt sienna and/or indigo to the mountains and foreground - keeping it understated.

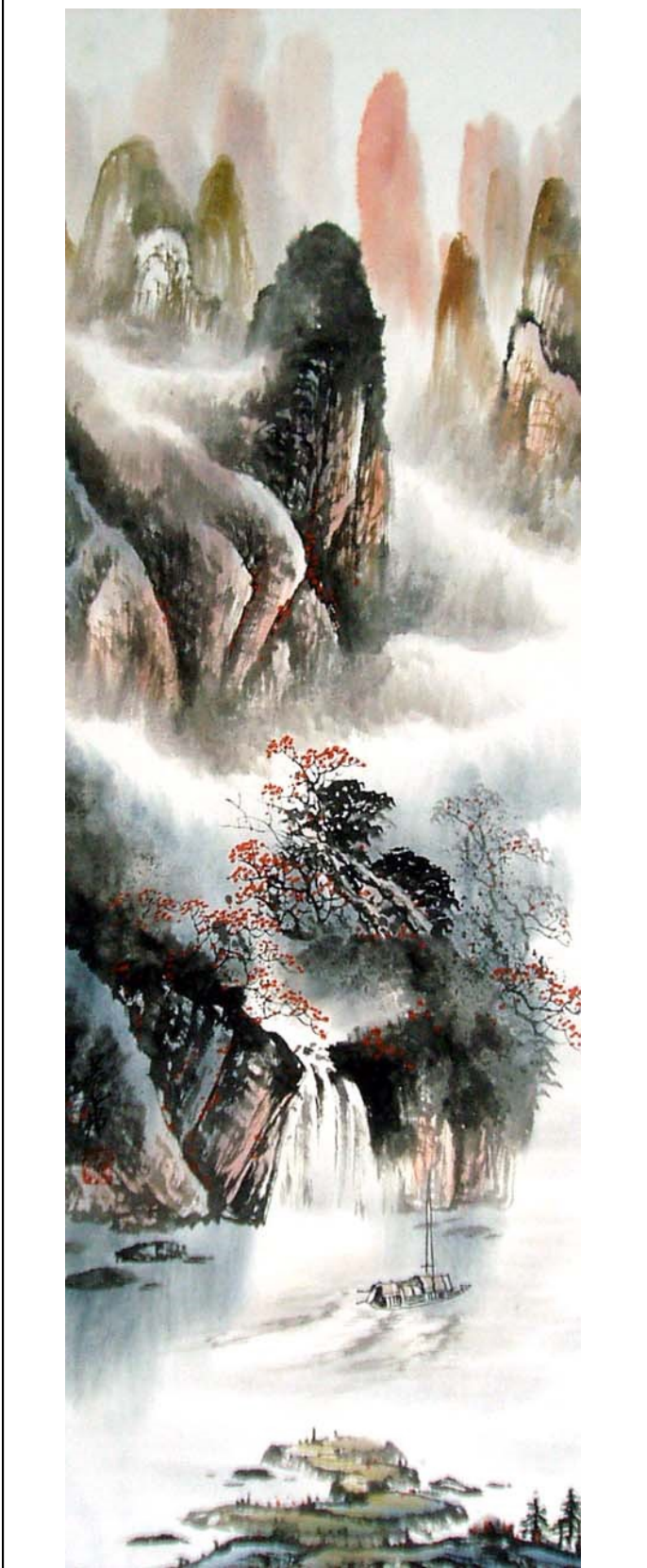


Leave to dry and adjust colour if necessary.



### Mountain compositions

Mountain compositions, in general, tend to be more balanced but still need a main feature.





Using medium ink, start with the foreground mountains and work back lightening the ink as you go. Decide where your trees, mist and water are going to go and leave space for them. When you have the basic structure, add the trees in groups of similar species - remembering to keep them relatively small compared to the mountains. You may want to add some small buildings, a bridge, a boat etc - depending on the composition you are creating.



When you have the composition you want build up the colour using burnt sienna on the tops of the mountains blending into indigo at the bottoms. Use a little dilute vermillion or cinnabar to warm up some of the upper slopes and foreground areas.

Add colour to some of the trees - indigo on pine trees and your chosen colours on some of the others.



## Sky, mist and water

Think about the sky, water and mist - would it benefit from the application of some very diluted colour? If so, carefully wash some in using a white cloud brush.



If you have colour in the sky - remember it will be reflected in the water.

Think about the shapes you are making with your washes. You need them to resemble water, clouds, sky, etc. No football sock stripes required! Although you are using definite colours, stay loose and subtle.



You may also wish to introduce some coloured mist. It can be subtle using diluted vegetable colours like indigo. Or if you have any really dark areas you can develop your mist using dilute vermillion or cinnabar or mineral blue or mineral green in accordance with your chosen colour scheme.

You may wish to introduce subtle colour in your mist—to balance the composition as in Zhen Gang's work over leaf.



## Zhen Gang—Autumn



### Finishing Touches

Leave to dry and check that the composition is well balanced.

As with all colourful pictures, you may find that you need to add a little more darkness or colour to get the effect you are really after. Do this carefully.

Whatever you decide—remember—it is important to enjoy yourself!



### A Quick Reminder

Since we are talking landscapes and you may get the urge to develop your own, here is a quick reminder on the traditional Chinese compositional forms. For more details you will need to refer back to the July 2004 newsletter.

#### Great Composition

These are the arrangements for whole pictures and determine the type of life force that the artist wants to create. There are 8 forms which are:

- upright
- open-flat
- diagonal
- concentrated
- separated
- unbalanced
- Echoing

and

- meandering.

#### Small Composition

These are the 6 elements through which the 8 Great compositional forms are created. These are the 6 forms:

- Alignment,
- layering down (horizontal layers),
- layering up (vertical layers),
- open and closed,
- making a gap

and

- living eye (the focus of the Qi i.e. the “living” area of the picture such as a waterfall, moving water, building, bridge, boat, figure or animal).



## Exhibitions

I couldn't find details of any up and coming Chinese art events this time.

I can only suggest if you get the urge to visit anything you try:

### Ashmolean Museum

Have a wonder round the Sullivan gallery. They can the content very frequently—using collection that Michael left to them which includes some very lovely works of art. It's free.



### British Museum

Have a look at the re-opened China Gallery, the collection of Chinese porcelain, the Korean gallery—there are some lovely ceramics in there—and the Japan gallery—they have just acquired some new prints. Free and could take all day! Food available on site but if you walk down to Holborn you can have a Dutch pancake!

### Compton Verney

They have a vey lovely collection of Chinese bronzes. It is £15 to get in but they have wonderful parklands and a nice restaurant. Probably better to vest when it is warmer to get maximum benefit!

Exhibition and galleries open from 11:00. Restaurant opens at 10:30.

### Victoria and Albert Museum

They have a collection of Chinese artefacts and textiles in the Chinese gallery.

These are changed on a regular basis.

Free

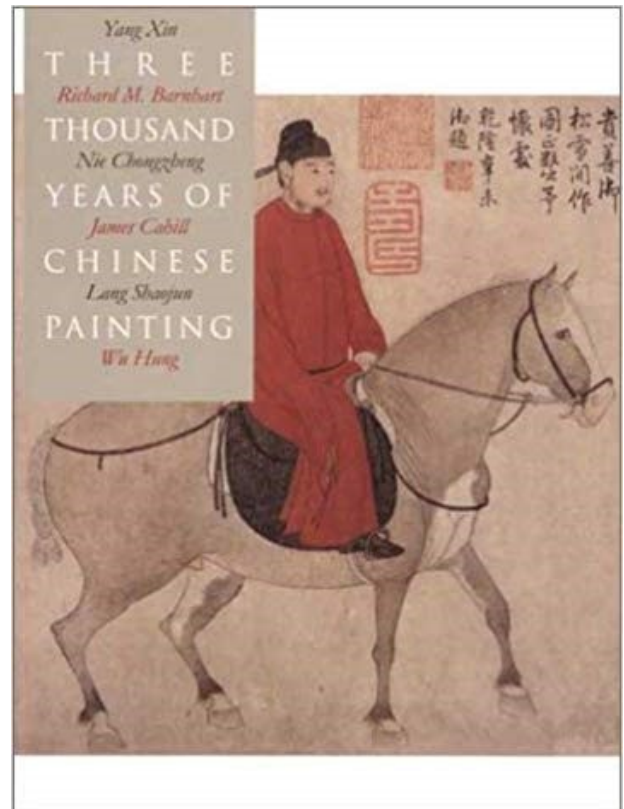
Food available on site and in local restaurants.



## Books

Definitely having a bad month! Couldn't find any new books that were worth mentioning and my favourite book—which I had planned to mention—Three Thousand Years of Chinese Painting is now retailing for £40!! A huge hike in price since I bought my copy!

However it is still my most referenced book and if you are very serious I would still recommend it to you. If not—spend the money on paints and paper and enjoy yourself painting your pictures instead!



### Huang Yong Yu—Cranes in Flight

